

# LUYS MILÁN 6 PAVANE

da EL MAESTRO

TRASCRIZIONE IN NOTAZIONE MODERNA,  
REVISIONE E DITEGGIATURA PER CHITARRA DI PAOLO PAOLINI

TRANSCRIPTION IN MODERN NOTATION,  
REVISION AND FINGERING FOR GUITAR BY PAOLO PAOLINI

IN MODERNE NOTATION ÜBERTRAGEN, REVIDIERT UND MIT FINGERSÄTZEN  
FÜR DIE GITARRE VERSEHEN VON PAOLO PAOLINI

## RICORDI



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# **RICORDI**



Presentare le 6 *Pavane* di Milán è davvero pleonastico: queste danze ed il loro autore sono ormai acquisizione concreta del patrimonio culturale di ogni chitarrista. Non mi dilungherò dunque nelle consuete note biografiche sull'autore piuttosto che nella descrizione della vihuela, alla quale — come del resto tutte le composizioni di Milán — furono dedicate le nostre *Pavane*.

Vorrei piuttosto sottolineare come la lettura che attraverso la revisione del testo e la diteggiatura ne propongo, obbedisca alla volontà di totale realizzazione sonora del disegno polifonico insieme al desiderio di caratterizzare timbricamente le varie voci: vorrei dire di « strumentarle ».

La scelta di una corda è per solito indicazione sufficiente ad identificare il timbro ricercato; tuttavia ho talora usato alcune precisazioni esecutive (al ponticello, alla tastiera, ecc.) per sottolineare una particolare atmosfera sonora.

Si noterà come non sia stata proposta la consueta scordatura della terza corda in *fa* diesis, che allinea l'accordatura della chitarra a quella della vihuela in *mi*: penso che ad una modesta facilitazione di lettura sia da preferire un più sicuro equilibrio sonoro.

Poche parole ancora per ricordare come i valori ritmici proposti da Milán siano stati sempre rispettati, tranne che nel caso della sesta *Pavana*, dove figurano ridotti alla metà per maggior chiarezza di lettura. Per quanto riguarda le indicazioni originali di movimento — « *compas algo apresurado* » (movimento assai rapido) per tutte le sei danze, — credo che sia sufficientemente tradotto dalla lettura « in 2 » che ne propongo, lasciando all'esecutore la ricerca dell'andamento che, in questo ambito, ritenga più opportuno. Certo nessuno vorrà pensare ad un unico andamento per tutte e sei le *Pavane*.

P. P.

*It is hardly necessary to introduce the reader to these 6 Pavanes by Milán; the dances and their composer are by this time firmly part of the cultural heritage of every guitarist.*

*I shall therefore not waste time in giving the usual biographical details, nor in describing the vihuela, for which — like all of Milán's other compositions — these Pavanes were intended.*

*I would rather wish to lay emphasis upon the « instrumentation » which has occurred to me through a revision of the text and of the fingering, taking into account the total sonic realisation of the polyphonic design and the wish to characterise the colour of the different voices.*

*The choice of a particular string is usually a sufficient indication of the tone-colour; nevertheless I have sometimes given more precise directions (al ponticello, alla tastiera etc.) to bring out a particular sonority.*

*It will be noticed that I have not suggested that the third string be tuned to F sharp, as is customary, so as to bring the tuning of the guitar into line with that of the vihuela in E; it seems to me that a more secure tone balance is to be preferred to a slightly easier reading.*

*Few words are also needed on the subject of rhythm, since Milán's time-values are always respected, except in the case of the 6th Pavane, in which they are reduced by half for greater ease of reading. As to the original tempo indications, the words « compas algo apresurado » (fairly quick) for all six dances I have considered sufficient, together with the indication « in 2 », thus leaving it to the player to decide upon a suitable speed appropriate to the context. Of course no one would wish to use the same tempo for all six dances.*

P. P.

Die 6 *Pavanen* von Milán herauszugeben könnte in der Tat überflüssig erscheinen, denn diese Tänze und ihr Schöpfer sind jetzt für jeden Gitarristen fester Besitz aus dem kulturellen Erbgut.

So werde ich mich also weder mit den üblichen biographischen Anmerkungen über den Komponisten befassen, noch auf die Beschreibung der Vihuela eingehen, für die unsere *Pavanen* — wie übrigens alle Werke von Milán — geschrieben sind. Vielmehr möchte ich hervorheben, daß die Fassung, in der ich den revidierten und mit Fingersätzen versehenen Notentext hier vorlege, eine vollständige klangliche Realisierung des polyphonen Gewebes zum Ziele hat. Dabei war ich bestrebt, die verschiedenen Stimmen durch besondere Klangfarbe zu charakterisieren, sie sozusagen zu « instrumentieren ».

Bei der üblichen Bezeichnung begnügt man sich damit, eine Saite auszuwählen und so die angestrebte Klangfarbe festzulegen. Ich habe jedoch fallweise einige genauere Anweisungen hinzugefügt (am Querriegel, am Griffbrett usw.), um eine besondere klangliche Atmosphäre zu erreichen.

Wie man bemerken wird, ist die gewohnte Umstimmung der dritten Saite nach Fis, die die Stimmung der Gitarre an die der Vihuela in E angleicht, nicht vorgenommen worden. Meiner Meinung nach verdient eine zuverlässige Ausgewogenheit des Klanges den Vorzug vor einer geringen Erleichterung der Lesbarkeit.

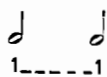
Nur kurz sei noch erwähnt, daß die von Milán angewandten rhythmischen Werte immer beibehalten wurden außer im Falle der sechsten *Pavane*, wo sie zur besseren Lesbarkeit des Notenbildes auf die Hälfte reduziert wurden. Bezüglich der originalen Tempobezeichnungen — « compas algo apresurado » (sehr schnelles Tempo) für alle sechs Tänze — möchte ich annehmen, daß die hier verwendete Angabe « in 2 » für das Verständnis genügt, wobei es dem Ausführenden überlassen bleibt, in diesem Rahmen das Tempo zu wählen, das ihm selbst am günstigsten erscheint. Sicherlich wird niemand auf ein einheitliches Tempo für alle sechs *Pavanen* bedacht sein wollen.

P. P.

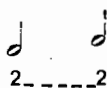
Mano sinistra Left hand Linke Hand	Indice		Pollice
	1 = Index		p = Thumb
	Zeigefinger		Daumen
	Medio		Indice
Mano destra Right hand Rechte Hand	2 = Middle finger		i = Index
	Mittelfinger		Zeigefinger
	Anulare		Medio
	3 = Ring-finger		m = Middle finger
	Ringfinger		Mittelfinger
	Mignolo		Anulare
	4 = Little finger		a = Ring-finger
	Kleiner Finger		Ringfinger

Corde  
Strings  
Saiten

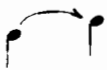
- 1<sup>a</sup> corda  
① = 1<sup>st</sup> string  
1. Saite
- 2<sup>a</sup> corda  
② = 2<sup>nd</sup> string  
2. Saite
- 3<sup>a</sup> corda  
③ = 3<sup>rd</sup> string  
3. Saite
- 4<sup>a</sup> corda  
④ = 4<sup>th</sup> string  
4. Saite
- 5<sup>a</sup> corda  
⑤ = 5<sup>th</sup> string  
5. Saite
- 6<sup>a</sup> corda  
⑥ = 6<sup>th</sup> string  
6. Saite



Tra due corde uguali: il dito indicato deve rimanere fermo sul tasto.  
*Between two strings stopped at the same point: the finger indicated must remain firmly on the fret.*  
Bei zwei gleichen Saiten: Der angegebene Finger soll fest auf dem Bund bleiben.

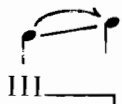


Tra due note differenti: il dito indicato deve scivolare sulla tastiera senza produrre portamento.  
*Between two different notes: the finger indicated must glide on the finger-board, but without producing a portamento.*  
Bei zwei verschiedenen Noten: Der angegebene Finger soll über das Griffbrett gleiten, ohne daß ein Portamento entsteht.



Legatura strumentale: solo la prima corda è pizzicata dalla mano destra. La successiva (o le successive) sono prodotte dalla sola mano sinistra.  
*As instrumental slur: only the first string is plucked by the right hand. The following note (or notes) is (are) produced by the left hand only.*

Legatospiel: Nur die erste Saite wird mit der rechten Hand gezupft. Die folgende Note (oder die folgenden) werden von der linken Hand allein hervorgebracht.



Capotasto (barré): la cifra romana indica il tasto sul quale deve rimanere per la durata della linea.  
*With capotasto (barré): the Roman figure shows the fret at which it should remain for the rest of the line.*  
Kapodaster (Barré-Griff): Die römische Ziffer bezeichnet den Bund, auf welchem bis zum Ende der Linie zu verweilen ist.



Tocco appoggiato: il dito della mano destra, dopo avere pizzicato la corda, si ferma su quella accanto.  
*Appoggiato stroke: the finger of the right hand, after having plucked the string, comes to rest on the one nearest to it.*

Gestützter Anschlag: Nachdem der Finger der rechten Hand die Saite gezupft hat, bleibt er auf derjenigen unter dieser stehen.



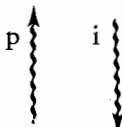
Doppio « appoggiato »: due dita della mano destra « appoggiano » contemporaneamente due corde.  
*A double « appoggiato »: two fingers of the right hand simultaneously pluck two strings with appoggiato.*  
Doppelt « gestützt »: Zwei Finger der rechten Hand « stützen sich » gleichzeitig auf zwei Saiten.

Tocco non appoggiato: il dito della mano destra, dopo aver pizzicato la corda, si allontana leggermente dal piano armonico.



*Non-appoggiato stroke: the finger of the right hand, after having plucked its string, moves away lightly from the sounding position.*

Nicht gestützter Anschlag: Nachdem der Finger der rechten Hand die Saite gezupft hat, entfernt er sich leicht vom Resonanzboden.



Accordi eseguiti con le dita della mano destra indicate, dalla nota più grave alla più acuta come determinato dalla freccia.  
*Chords played with the fingers of the right hand as indicated, from the lowest to the highest note, as indicated by the arrow.*

Die Akkorde werden mit den vorgeschriebenen Fingern der rechten Hand von der tiefsten zur höchsten Note hin ausgeführt, wie es der Pfeil anzeigt.

## ANGABEN ZUR KLANGFARBE

N	Suonare con la mano destra in posizione normale (vicino alla rosa). <i>Use the right hand in its normal position (near the knot or sound-hole).</i> Die rechte Hand spielt in Normalstellung (nahe dem Schalloch).
Tast.	Suonare con la mano destra alla tastiera. <i>Use the right hand on the finger-board.</i> Die rechte Hand spielt am Griffbrett.
$\frac{1}{2}$ Tast.	Suonare con la mano destra tra la tastiera e la rosa. <i>Use the right hand between the finger-board and the knot.</i> Die rechte Hand spielt zwischen Griffbrett und Schalloch.
Pont.	Suonare con la mano destra al ponticello. <i>Use the right hand by the bridge.</i> Die rechte Hand spielt am Querriegel.
$\frac{1}{2}$ Pont.	Suonare con la mano destra tra la rosa ed il ponticello. <i>Use the right hand between the knot and the bridge.</i> Die rechte Hand spielt zwischen Schalloch und Querriegel.

Qualora tali indicazioni siano seguite dalle lettere D (Dolce) o A (Aspro), si intende che il timbro andrà addolcito o insprito sfruttando una diversa inclinazione delle unghie sulle corde.

*If any of these directions are followed by the letters D (sweet) or A (harsh), this means that the tone should be made sweeter or harsher by using the nails at a different angle on the strings.*

Wenn solchen Angaben der Buchstabe D (Dolce) oder A (Aspro) folgt, so bedeutet dies, daß die Klangfarbe gemildert oder verschärft werden soll, was durch unterschiedliche Neigung der Fingernägel im Verhältnis zur Saite zu erreichen ist.

Luys Milán (1500 c.-1561 c.)

# 6 PAVANE

da "El Maestro" (Valencia 1535)

*Trascrizione in notazione moderna, revisione e diteggiatura per chitarra di PAOLO PAOLINI*

1

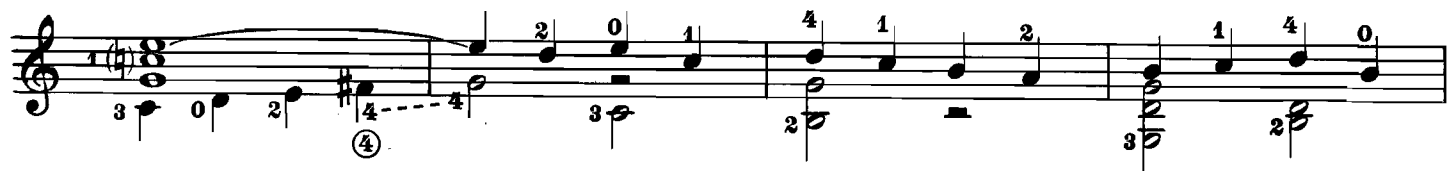
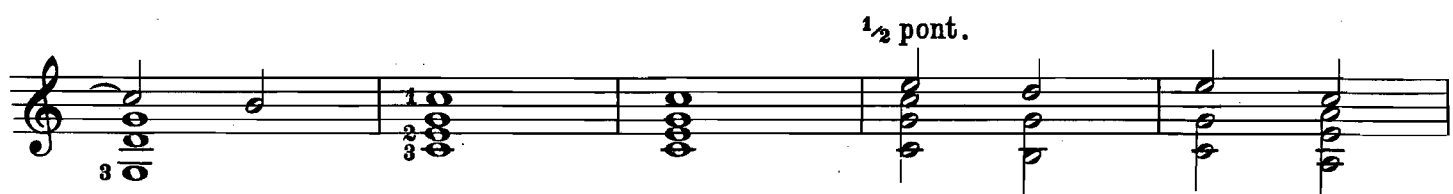
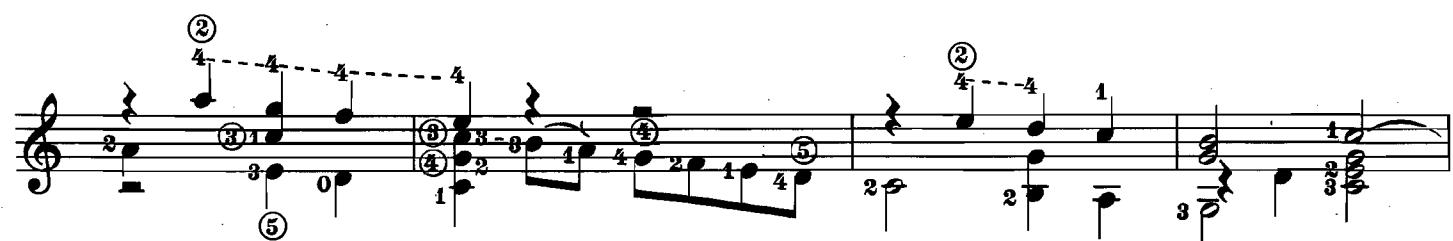
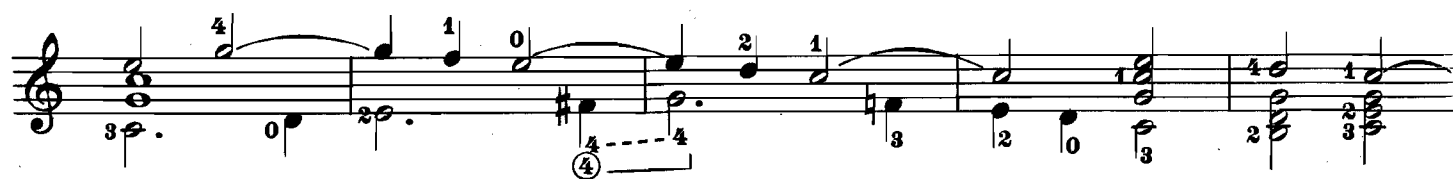
pont.

tast.

verso la buca

N II I





2

VII

II

II

III

The musical score consists of eight staves of music, each containing various musical notations and guitar-specific instructions:

- Staff 1:** Features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It includes a series of notes with fingerings (1, 2, 3, 4) and a circled number 4. A dashed line indicates a slur over a group of notes.
- Staff 2:** Continues the melodic line with fingerings and a circled number 4. A dashed line indicates a slur over a group of notes.
- Staff 3:** Includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a series of notes with fingerings and a circled number 4. A dashed line indicates a slur over a group of notes.
- Staff 4:** Continues the melodic line with fingerings and a circled number 4. A dashed line indicates a slur over a group of notes.
- Staff 5:** Includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a series of notes with fingerings and a circled number 4. A dashed line indicates a slur over a group of notes.
- Staff 6:** Continues the melodic line with fingerings and a circled number 4. A dashed line indicates a slur over a group of notes.
- Staff 7:** Includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a series of notes with fingerings and a circled number 4. A dashed line indicates a slur over a group of notes.
- Staff 8:** Continues the melodic line with fingerings and a circled number 4. A dashed line indicates a slur over a group of notes.

3

I

I

★)

III

pont.

tast.

VIII

N

V

III

tast.

III

V

pont.

★) Alzare il capotasto solo in corrispondenza della ①.

★) Lift up the barré only in coincidence with ①.

★) Der Barré-Griff ist nur dann aufzuheben, wenn er mit ① zusammentrifft.

tast.

V

III

N

I

pont.

I

V

N

I

132074



tast.  
VII

4

VII

pont.  
II

N

II

II

V

III

II

III

II

III

The musical score consists of six staves of music. The first staff begins with a treble clef, a key signature of two sharps (D major), and a time signature of 4/4. It features a series of chords and single notes with fingerings (1-4) and a 'tast.' marking. The second staff continues the piece, marked with 'VII' and 'pont. II', showing more complex chordal textures. The third staff includes a 'N' marking and features some dotted rhythms and ties. The fourth staff is marked with 'II' and shows a progression of chords. The fifth staff is marked with 'V' and 'III' and includes a '4' marking. The sixth staff is marked with 'II' and 'III' and features a final chordal structure with ties.

The musical score consists of seven staves of music, each containing various chords, scales, and technical markings. The notation includes fingering numbers (1-4) and circled numbers (1-5) indicating specific techniques or positions. Roman numerals (I-V) are used to denote chord qualities or positions. The music is written in treble clef with a key signature of two sharps (F# and C#).

Staff 1: Features a sequence of chords and scales, including a 4-fingered scale starting on D4. Fingering numbers 1, 2, 3, and 4 are visible.

Staff 2: Includes a 4-fingered scale starting on D4, followed by chords marked with Roman numerals V, III, II, III, II, III, and II. Fingering numbers 1, 2, 3, and 4 are present.

Staff 3: Contains chords marked with Roman numerals III, II, and III. Fingering numbers 1, 2, 3, and 4 are visible.

Staff 4: Includes chords marked with Roman numerals V, III, and II. Fingering numbers 1, 2, 3, and 4 are present.

Staff 5: Features a sequence of chords and scales, including a 3-fingered scale starting on D4. Fingering numbers 1, 2, 3, and 4 are visible.

Staff 6: Includes chords marked with Roman numerals V, III, and II. Fingering numbers 1, 2, 3, and 4 are present.

Staff 7: Contains a 3-fingered scale starting on D4, followed by chords marked with Roman numerals II and III. Fingering numbers 1, 2, 3, and 4 are visible.

5

VII

II

V

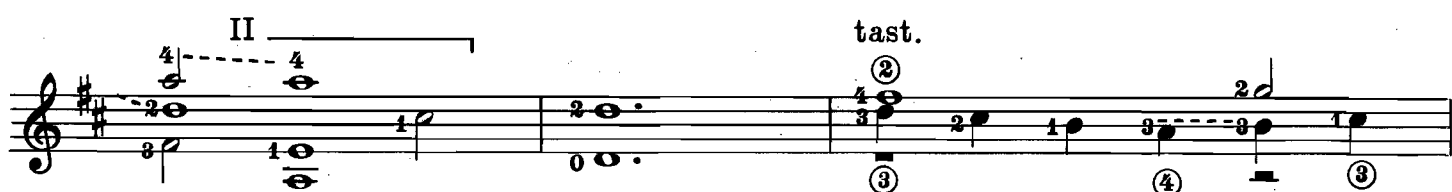
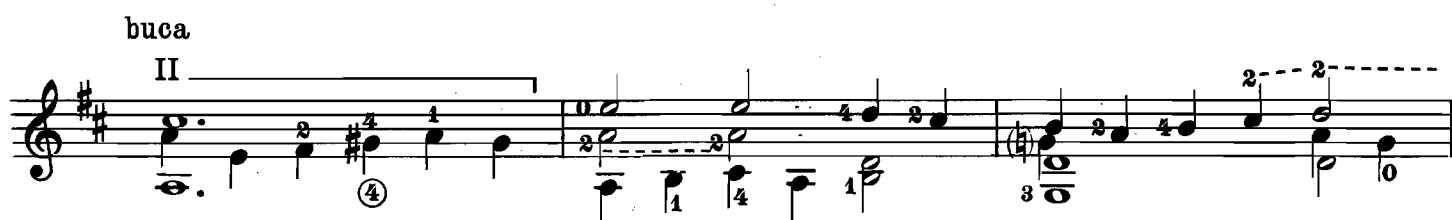
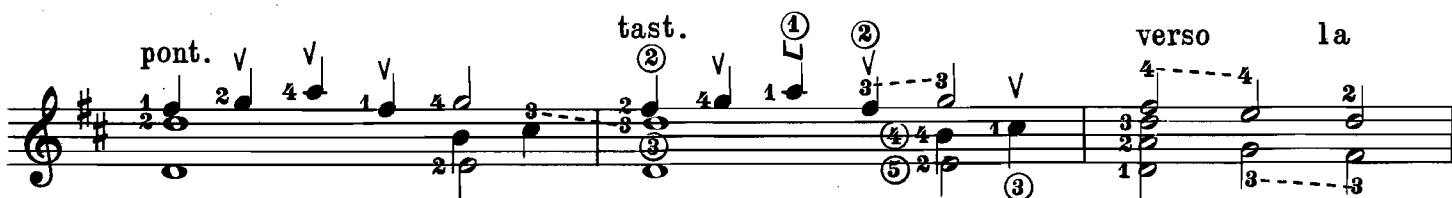
III

II

VII

II

132074



# MUSICHE FACILI PER CHITARRA

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**JEAN BAPTISTE BESARD**  
SCELTA DI BRANI SCRITTI PER LIUTO (E. E G. MARGARIA)  
132055 1° FASCICOLO (FACILE)  
132056 2° FASCICOLO (MEDIA DIFFICOLTA)

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**JUAN MARIA DA CREMA**  
132109 CINQUE RICERCARI (BALESTRA)

---

**GIOVANNI BATTISTA GRANATA**  
132234 5 TEMPI IN FORMA DI SUITE (DELL'ARA)

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**CESARE NEGRI**  
132075 8 BALLETTI (BALESTRA)

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**H. NEUSIDLER - A. LE ROY**  
ARIE E DANZE DEL RINASCIMENTO (TONAZZI)  
131989 1° FASCICOLO (FACILE)  
131990 2° FASCICOLO (MEDIA DIFFICOLTA)

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**DOMENICO SCARLATTI**  
SY.2220 SCELTA DI SONATE TRASCRITTE  
PER CHITARRA (H. TEUCHERT)

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**BRUNO TONAZZI**  
132201 I PRIMI PASSI DEL DUO CHITARRISTICO. ANTOLOGIA DI PEZZI FACILI P  
CHITARRE. FASCICOLO I (FACILISSIMO)  
132202 — FASCICOLO II (FACILE)

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132199 **TRE CHITARRISTI DEL BAROCCO ITALIANO**  
FRANCESCO CORBETTA - DOMENICO PELLEGRINI - LUDOVICO RONCALLI (BI  
TONAZZI)

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**I MIEI PRIMI PEZZI PER CHITARRA (H. TEUCHERT)**  
SY.2199 VOL. I - I GRANDI CLASSICI  
SY.2200 VOL. II - I MAESTRI DEL BAROCCO  
SY.2201 VOL. III - I MAESTRI DEL RINASCIMENTO  
SY.2202 VOL. IV - I MAESTRI DEL ROMANTICISMO

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**MUSICA EUROPEA PER CHITARRA E LIUTO (H. TEUCHERT)**  
SY.2222 I MAESTRI ITALIANI  
SY.2223 I MAESTRI TEDESCHI  
SY.2224 I MAESTRI INGLES  
SY.2225 I MAESTRI FRANCESI

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**GERMANO CAVAZZOLI**  
132160 LA PRIMA POSIZIONE. 15 PEZZI FACILI

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**VINCENZO DEGNI**  
132053 BREVI MELODIE PER PICCOLE MANI. FASCICOLO I  
132258 — FASCICOLO II

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**VICTOR DE LISA**  
132130 IN VACANZA. PEZZI FACILISSIMI IN ORDINE PROGRESSIVO PER CHITARRA

---

**JIRI KNOBLOCH**  
SY.2233 DUETTI FACILI PER CHITARRA

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**FRANCO MARGOLA**  
132070 8 PEZZI FACILI (CABASSI)

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**MIRA PRATESI**  
131980 ARIE E DANZE NUOVE (MINELLA)  
132191 « CANZUNCCELLE NAPOLETANE » DEL '700 e '800 PER 2 O 3 CHITARRE E PE  
SIONI (PADOVANI)  
132226 BALLATELLE  
(DALLA COLLANA « MUSICA INSIEME »)

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**AUTORI VARI**  
132331 PEZZI CELEBRI. TRASCRIZIONI FACILI (MARAZZA)  
132316 — CELEBRI MINUETTI E GAVOTTE. TRASCRIZIONI FACILI (MARAZZA)  
132235 — CELEBRI COMPOSIZIONI CLASSICHE. TRASCRIZIONI  
FACILI PER 2 CHITARRE (MARAZZA)

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# REVISIONI DI PAOLO PAOLINI

	<b>LUYS MILAN</b>
132074	6 PAVANE
132110	FANTASIA - TENTOS (IV)

	<b>ALONSO MUDARRA</b>
132072	4 FANTASIE - PAVANA - ROMANESCA
132073	2 FANTASIE - 2 TIENTOS

	<b>LUDOVICO RONCALLI</b>
132111	SUITE IN RE MINORE

	<b>FERNANDO SOR</b>
132090	GRAN SOLO OP. 14

	<b>ROBERT DE VISÉE</b>
132071	SUITE IN RE MINORE

**RICORDI**

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